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The Ananya Awardees -2004—



Dr. T SACHIDEVI



G.RAVI KIRAN



M.K. SARASWATHI



S.V. BALAKRISHNA



MYSORE V. SHRIKANTH



TUMKUR B RAVISHANKAR



Minister Rani Satish Honouring V.S.Krishna Iyer, Mayor Ramesh, T. V. Dwarakanath
T. R. Satishchandran & S. Krishnamurthi during the Founder's Day at
Sri Rama Seva Mandali, Fort High School Compound.

CALENDAR OF EVENTS

17th April, Saturday, 5.30 pm.: **BTM Cultural Academy** presents violin duet by Ranjani and Gayathri at Sri Ramana Maharshi Academy for the Blind, III Phase, JP Nagar. 18th April, Sunday, 6.00 pm.: 'Bharatanjali' a Bharatanatya feature by disci ples of Guru B. Bhanumathi (Nritya Kala Mandiram).

21st to 26th April.: **Sri Tyagaraja Gana Sabha Trust and Sri Mookambika Talavadya Sangeetha Kalashale** present Sri Shankara Jayanthi Sangeethotsava at Sri Vani Education Centre, No.1246, 4th main, 2nd stage, Rajajinagar. 21st April, Wed., 5pm : Flute Recital by Master R. Vijayaraghava and party. 6.30 pm ; Inauguration of 'Sabha Programme' by Rajalakshmi Thirunarayan. Chief Guests : M. Srinivas and L.S. Shyama sundara Sharma. 7 pm : Violin Duet by T.S. Krishnamurthy and B.S. R. Deepak and party. 22nd April, Thurs. 5pm : Vocal Recital by Bharathi Sriram and party. 7 pm: Harmonium concert by C. Ramadas and party. 23rd April, Fri., 5 pm : Vocal Recital by Shruthi Anand and party. 7 pm: Nadavadya Vaibhava directed by Anoor Ananthakrishna Sharma. 24th April, Sat. 5 pm : Vocal Recital by Master Amruth Nagasundar and party. 7 pm: Flute Duet by B.K. Ananthram and Master Amit A Nadig and party. 25th April, Sun, 10.30 am : Bhakthi Sangeetha by Gudibande Sisters and party. 5.30 pm : Valedictory function and presentation of 'Kalabhushana award' to Rajalakshmi Thirunarayan by Kamalanath, honouring and felicitating of artistes. 7 pm: Panchaveena recital by Rajalakshmi Thirunarayan and party. 26th April, Mon, 5 pm : Vocal recital by Tejaswini and party. 7 pm: Nadaswara Concert by M.L. Narasimhalu and Anjaneyalu and party.

23rd April, Friday, 6.30 p m.: **Nadajyothi Sri Thyagarajaswamy Bhajana Sabha** presents Vocal Recital by M.S. Vidya with R. Achutha (Violin), Mysore A Radhesh (Mridanga), Bellary M. Ramesh (Khanjira) at Sri Kannyakaparameshwari Temple Premises, 8th Cross, Malleswaram.

24th April, Saturday, 6.30 p m.: **Raaga Sudhalaya** presents Vocal Recital by Shruthi Anand and party at BEL Sri Ganapathy Temple, BEL Colony, Jalahalli.

24th April, Saturday, 6 p m.: **Sri Rama Lalitha Kala Mandira** presents Cultural Evening Programme in association with Dept. of Kannada & Culture at Devagiri Sangeetha Sabhangana, Banashankari II Stage.

18th April, Sunday, 10 a.m.: **Veena Doreswamy Iyengar Memorial Trust** presents "Raga Tana Pallavi" by M.S. Sheela accompanied by Nalina Mohan (Violin), Anoor Ananthakrishna Sharma (Mridanga), B.K. Chandramouli (Khanjira).

18th April, Sunday, 6.30 p.m.: **ANANYA** presents Karnatak Vocal Recital by Manorama Prasad accompanied by T.S. Krishnamurthy (Violin), M.A. Krishnamurthy (Mridanga).

25th April, Sunday, 6.00 p.m.: **Release of Cassette on Veena Recital "Guru Vandana"** featuring Prashanth Iyengar. The Cassette will be released by R. Visveswaran. This will be followed by a Veena Recital by Prashanth Iyengar accompanied by K. V. Prasad (Mridanga) and V. Suresh (Ghata).

18th April, Sunday at 4.15 p.m.: **Nadasurabhi**, presents Rudrapatnam Brothers – R.N. Thyagarajan and R.N. Tharanath - Vocal, B.Raghuram - Violin, T.S. Krishnamurthy - Mridanga A.V. Kashinath - Khanjira at Indian Heritage Academy Hall, Koramangala

Music Compositions common to Karnatic music and Bharatanatya

The highly advanced and sophisticated performing arts namely Karnatic Music and Bharatanatya are preserved well in South India. These two arts which are important parts of Drama in the beginning, slowly developed and became full-fledged independent arts in the course of time. During the period of Musical Trinity, Karnatic Music reached its peak and the famous Tanjore Quartette (Ponnayya, Chinnayya, Sivanandam and Vadivelu) shaped the dance style called Bharatanatya and they had written musical compositions for it. These two arts are the two pillars of cultural heritage of India. Naturally we find the same type of compositions learned and performed in these two arts. Bharatanatya and Karnatic Music are very popular and any art festival will not be complete without the performance of these two arts.

Dance is entirely dependent on music even though we find in the history of art, dance is earlier than music. Bharatha, the author of 'Natya Sastra', apportioned seven chapters to music. In Silappadikaram we find that the dancer Madhavi was well-versed in music too. Abhinaya Darpana says: A dancer should be able to perform to the accompaniment of vocal and instrumental music. Again it is said: A dancer should sing by her mouth, express the meaning by gestures, bhava with her eyes and beat time with her feet. So, knowledge of dance will not be complete without the knowledge of music."

The items:

The compositions we come across in Bharatanatya programme are Alarippu or Pushpanjali, Jatiswara, Shabda, Swarajati, Padavarna, Pada, Javali and Tillana. All the compositions except alarippu and shabda are mastered by music students too. They differ only in handling these pieces which are different from dance performances. Jatiswara is a musical composition with pallavi, anupallavi and charana divisions. This composition consists of only swaras. In Karnatic Music, the swarajathis are learnt under technical form. No musician sings them in the performance. The purpose of learning these swarajathis is to know the melodic aspect of raga, skill of playing instruments, knowledge of 5 nadais in the swara pattern and to know the raga. All swarajathis can be danced except very few which are meant for improving the skill of veena playing and to improve the melodic aspect. These swarajathis are not suitable for dance. It is unfortunate that now a days musicians do not show interest in learning them as they are not sung in music performances and they are considered as dance items. It is better to learn at least five jatiswaras in popular ragas by the students of music. The beautiful Kalyani jatiswara by K. Ponnaiah Pillai and the jatiswara in Saraswati by Ellappa Nattuvanar are feasts to the eyes and ears. We can quote many such examples. In this form, we find all the five nadais are introduced and adavus are set by the dance master and are executed by the dancer. The dancer weaves many patterns of adavus for a single line. So the vocalist repeats the line many times. Most of the jatiswaras are in major and lively ragas. We do not find jatiswaras in ragas like Punnagavarali, Ghanta, Ahiri and Vivadi melas. The talas used in jatiswaras are adi, tishra eka, roopaka, chapu, etc. Long and complicated talas are avoided.

The only difference from jatiswara is the sahitya for the swara portion. The dancer dances nritta for swara and abhinaya for sahitya. At present very few artistes perform swarajathi. In the book 'Tanjore Quartette', there are 10 swarajathis; except for the two, all other swarajathis are in the pattern of pada varnas. Since there is not much difference between swarajathi and pada varna and also it is tiring to dance both swarajathi and pada varna, gradually performance of swarajathi is left out in the dance recital. Shyama Sastri has composed beautiful swarajathis—Bhairavi, Yadukula Kambhoji and Todi. These swarajathis sparkle with raga bhava and they are more suitable for music than dance recitals.

Pada Varna

Varna, a technical as well as a melodic form, is the most important piece in Karnatic Music and Bharatanatya. Prior to the time of Tanjore Quartette, there were no two types of varnas. During the time of

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New Wave of Interest in Young Artistes

Times have now changed. Classical music has been successfully democratised. The aura surrounding it is gone. It is increasingly being looked upon as a performing game. No doubt, its popularity is spreading. It is attracting more and more people. As a consequence, there has been a tremendous boom in the number of performers.

Of course, the demand for classical music has not witnessed any corresponding boom. Still the boom in the performing community is significant. It includes a very large percentage of young men and women. According to natural law, only a few among them are talented. But all consider themselves talented. Everyone thinks he is competent. This thinking is regardless of achievement. It is more centred on the theory that only with performing opportunities can one improve.

Young men and women have suffered the burning desire to perform. The situation was frustrating for them a few years ago. Only few institutions were evincing interest in talent promotion and in young musicians. These functioned with no clear ideas of talent scouting. Still, they touched the fringe of the problem. They accommodated some of the aspiring youth in the melas they held for talent promotion.

Their service was found inadequate. Too many were left out. The situation was getting ripe for youth to organise itself. And Youth organised itself. The last few years have witnessed youth musical associations springing up and providing a platform for many young men, women and children. They have been doing many enterprising things apart from organising monthly concerts and periodical melas. And youth interest in classical music is still growing.

These developments have not gone unnoticed. The solidarity among youth has been appreciated. It has created a new wave of interest in them. More sabhas are entering the talent promotion arena and looking with inviting eyes on young artistes hoping for performing opportunities. Alongside of these developments, youth listening interest is also picking up. This is crucial for the future of Karnatak Music.

In the light of above observations, the unique second 'Sangathi', Ananya Yuva Sangeethotsava under the joint auspices of Ananya, BTM Cultural Academy, Sri Rama Lalitha Kala Mandira and Thyagaraja Gana Sabha to be held from 5th to 9th May 2004 in different parts of the Bangalore City acquires a lot of importance.

-----**Karnataka Kala Sri Dr. M. Surya Prasad.**

Continued from Page no.4

Pachimiriya Adiappaiah, varna with the section known as anubandha was prevalent. Since it disturbed the balanced length of the purvanga and uttaranga, it was gradually given up. We do not know from what time onwards the varna has been classified under two headings—Tana Varna and Pada Varna. Tana varnas have no sahitya for muktayeeswaras and charana swaras, whereas pada varnas have sahitya for all the swara portion. But pada varnas are earlier than tana varnas. It may be said that pada varnas have been developed from swarajathis as it is stated earlier that out of 10 swarajathis of Tanjore Quartette, except two, all 8 swarajathis are in the model of pada varnas.

But the very famous varna by Muthuswamy Dikshitar "Roopamu Juchi" in Todi raga was composed on the pattern of tana varna. Later on Tiger Varadhachariar added sahitya for muktayeeswara and charana swaras. However only pada varnas are taught to dance students, while both the varnas are taught to music students.

Varnas are scholarly compositions. They are learnt and practiced with great care and assiduity by vocalists, instrumentalists and dancers. It is a piece for the training of the voice; it develops finger skill, improves the technique and style of execution in the instruments. Pada varna brings out the best aspects of nritta and nrithya. The four lines of the pallavi and anupallavi are treated as separate set and each line is preceded by teermanas with a beautiful jathi sequence. In the abhinaya, the dancer employs technique of sanchari bhava to bring out the main mood of the composition. It is a testing ground for the dance master and dancer. The capacity of the master and the disciple is well brought out in this piece.

In Karnatic Music, varnas are usually practiced in two speeds. In the music performance, it is the first piece sung or played in a fast tempo to give a 'warming up' for the whole programme. Students of music learn varnas of both types and also in ata tala and jhampa talas. But pada varnas are not sung in the music performances. Pada varnas usually composed in adi, roopaka and in rakthi ragas. Learning a number of varnas gives immense value for musicians as well as for dancers. They improve the manodharma sangeetha. So, varna has a unique place in both performances.

Pada, Javali, Tillana

Strictly speaking, though pada is a composition in shringara rasa, nowadays any song which gives scope for abhinaya in the field of dance is called pada. On this basis, songs of Musical Trinity, Annamacharya, Papanasham Shivan and other contemporary composers are performed in a dance recital. During the time of Balasaraswathi and other prominent dancers, padas of Kshetrappa, Ghanam Krishnayyahr, Sarangapani, Subbarama Iyer, Muthudandavar, etc. were performed. One rarely comes across any musician singing padas in their recitals. One and the same composition is sung and danced, for example. "Meenakshi memudam" of Muthuswamy Dikshitar or "Devi Ne eye Tunai" in Keeravani by Papanasham Shivan is sung in music performances as well as dance recitals. To dance and sing a pada, one needs advanced training in dance and music, "Music and abhinaya become inseparable as every curve in the music of the pada is translated in the graceful movement of the body. The beautiful co-ordination of melody and abhinaya finds a superb consummation in the dance form". There is much scope for sanchari bhava for the dancer in executing the abhinaya. Padas are usually composed in adi, tripata, mishra chapu talas and ragas like Punnagavarali, Ghanta, Ahiri, Sahana, Kambhoji, Shankarabharana etc. Javalis are also in Shringara rasa. But in madhyama kala. After the serious performance of varna and pada, performance of javali is a welcome relaxation for the audience as well as for the performer. Most of the javalis are in light classical ragas and in Telugu and Kannada languages. Dharmapuri Subbaraya and Patnam Subramanya Iyer are some of the javali composers.

Tillana:

Tillana is a very lively composition. Pallavi Seshayya, Patnam Subramanya Iyer, Swathi Tirunal, Veene

Continued on Page no.14



SANGATI

INAUGURATION



Guest of Honour :

Sri Dr. A.V. Prasanna,

KAS, Secretary, Kannada Abhivrudhi Pradhikara

Presided by :

Sri Shyamasundar Sharma,

Principal, Sri Vani Vidya Kendra

Date :

**Wednesday, 5th May 2004
at 6-00 p.m.**

Venue :

**Sri Vani Vidya Kendra,
2nd 'E' Block, Rajajinagar, B-10.**

ANANYA in association with

BTM Cultural Academy, BTM Layout, Bangalore - 76.

Sri Ramalalithakala Mandira, (Devagiri Sangeetha Sabha), BSK II Stage, Bangalore -50.

Sri Tyagaraja Gana Sabha Trust (R), Rajajinagar, Bangalore - 10.

ANANYA PURASKARA PRADANA

Guest of Honour :

Sri K.V.R. Tagore, IPS, IGP, Central Range, Bangalore.

Presided by :

Dr. U.R. Anantha Murthy, President, Ananya

Ananya Puraskara : **Vid. M.K. Saraswathi** Shastra Kausthubha : **Dr. T. Shachi Devi**

Yuva Puraskara :

Vid. G. Ravikiran (Vocal), Vid. Mysore V. Srikanth (Violin)

Vid. Tumkur B. Ravishankar (Mridanga) and Vid. S.V. Balakrishna (Morsing)

Date :

**Sunday, 9th May, 2004
at 9.00 a.m.**

Venue :

Bangalore Gayana Samaja

**SANGATI - a common pursuit by
like-minded organisations.**

Inaugural recital by :

Balasubramanya Sharma (Vocal), T.S. Krishna Murthy (Violin),
Tumkur B. Ravishankar (Mridanga), Pramath Kiran (Morsing)

Anchor : Kum. Aswini Subramanya

**Date : Wednesday,
5th May 2004 at 6-00 p.m.**

**Venue : Sri Vani Vidya
Kendra, 2nd 'E' Block,
Rajajinagar, B-10.**

Date/ Day	BTM CULTURAL ACADEMY (5.30 p.m.) Sri Ramanamaharshi Academy for the Blind 3rd Main, 3rd Phase, J.P.Nagar, B-78.	SRI THYAGARAJA GANASABHA TRUST (R) (6.30 p.m.) Sri Vani Vidya Kendra 1246, 4th Main, II Stg., Rajajinagar, B'lore - 10.	SRIRAMA LALITHA KALA MANDIRA (6.00 p.m.) Devagiri Sangeetha Sabhangana, 9th Main, BSK 2nd Stage, B'lore-70.	ANANYA (6.30 p.m.) Ananya Sabhangana 91/2, 4th Main, Malleswaram Bangalore - 560 003.
Thu. 6th May 2004	A.P. Sarvothama (Flute) A.V. Satyanarayana (Violin) A.S.N. Swamy (Mridanga) S.V. Balakrishna (Morsing)	Chandan Kumar (Flute) A.P. Srinivas (Violin) A. Renuka Prasad (Mridanga) S.N. Narayanamurthy (Ghata)	Manjula Surendra (Veena) V. Krishna (Mridanga) B.R. Ravi Kumar (Ghata)	Kumar Mardur (Hindustani Vocal) Shashibhushan Gurjar (Tabla) Narasimha Kulkarni (Harmonium)
Fri. 7th May 2004	Harini & Sharada. N.R. (Vocal) Charulatha Ramanujam (Violin) K.U. Jayachandra Rao (Mridanga) R. Ramesh (Ghata)	Sahana Ramachandra (Vocal) B. Lakshmi (Violin) S. Prashanth (Mridanga) Bharadwaj Sathavalli (Morsing)	Satish Bhat (Hindustani Vocal) Gurumurthy Vaidya (Tabla) Narasimha Kulkarni (Harmonium)	Amrutha Venkatesh } Veena Chaitanya Kumar } Venu A.V. Satyanarayana } Violin Mysore Sudarshan (Mridanga) G. Guruprasanna (Khanjari)
Sat. 8th May 2004	Ashwini Sathish (Vocal) Jyothsna Manjunath (Violin) B.S. Anand (Mridanga) Betta Venkatesh (Ghata)	Manasa Nayana (Vocal) B.K. Raghu (Violin) Ravishankar Sharma K.V. (Mridanga) B. Shashishankar (Ghata)	Ranjani Hebbar (Vocal) Sunitha Ramabhadran (Violin) B.R. Srinivas (Mridanga) Bhagyalakshmi Krishna (Morsing)	B.N.S. Murali (Vocal) Rajesh (Violin) Harsha Samaga (Mridanga) G. Omkar Rao (Ghata)

PURASKARA PRADANA & SANGATI SAMAROPA

9.00 a.m. **NAGASWARA VADANA : Vid. Manjunath and Party**

10.00 a.m. **RECITAL** by awardees of **Ananya Yuva Puraskara**

11.00 a.m. **ANANYA PURASKARA and YUVA PURASKARA PRESENTATION CEREMONY**

12.00 noon **SANGATI VADYA VAIBHAVA - Directed by Vid. Anooru Ananthakrishna Sharma**

Veena : Manjula Surendra, Amrutha Venkatesh
Violin : Charulatha Ramanujam, A.V. Sathyanarayana, T.S. Krishnamurthy
Flute : A.P. Sarvotham, Chaitanya Kumar
Mridanga : A.S.N. Swamy, K.U. Jayachandra Rao
Ghata : R. Ramesh, Narayana Murthy
Khanjari : Guruprasanna
Morsing : Betta Venkatesh, Bhagyalakshmi Krishna
Rhythm Pad : Pramath Kiran

Anchor : Kum. Manasi Prasad

**Date :
Sunday, 9th May, 2004
at 9.00 a.m.**

**Venue :
Bangalore Gayana Samaja
K.R. Road, Bangalore - 4.**

Vid. M.K. Saraswathi

Hailing from Mysore, she is an accomplished artist in both vocal and veena. She belongs to Veene Sheshanna's parampara. She has been trained by the illustrious gurus Vid. M.J. Srinivasa Iyengar (veena) and Prof. Gouri Kuppaswamy (vocal). She has won laurels all along her music career. She is a well known artiste with AIR and Doordarshan and has performed all over India.

She has received Senior Fellowship from the Govt. of India and has also been nominated as the Veena Guru for the *Guru-Shishya Parampara* project meant for the conservation of *Veena parampara*.

Many organizations have honoured her for her accomplishments and have bestowed various titles on her. Among them are *Gandharva Ganavidyadhari*, *Veena Ganavishurade*, *Sangeetha Kalatapasvi*, *Lalithakala Ratna* and *Gayana Raja Samrat*.

She has two veena cassettes to her credit. She is actively involved in training students. Many of her students have received scholarships from the Central Govt. and Karnataka Sangeetha Nritya Academy. *Ananya Puraskara 2004* is yet another jewel in the crown of laurels won by her.

Ananya gratefully thanks her for her acceptance to receive the award and wishes her still greater heights of fulfillment.



Dr. T. Shachidevi

Dr. T. Shachidevi, a Karnatak Musician is also a noted Musicologist. Shachidevi had the privilege to learn music under scholars like Vid. Belakavadi Varadaraja Iyengar, Dr. Rallapalli Anantakrishna Sharma and others. Being a Master's in Music from Venkateshwara University, Shachidevi served as a Professor of Music in Maharani's College, Bangalore.

She was awarded a Doctorate from Bangalore University for the topic "*A Study of the evolution of compositional forms in Karnatak Music*".

Shachidevi along with her elder sister Vid. T. Sharada (Tirumala Sisters), have performed many Vocal concerts in reputed sabhas and also in All India Radio. They have authored books on music like *Karnataka Sangeetha Darpana* (4 volumes), *Shobana Shataka*, *Apoorva Varnas* and many more. Dr. Shachidevi though retired from college, is still teaching many students in both Practical and Theoretical aspects of Music and also guiding students for the Doctoral research:

Ananya's "*Shastra Kausthuba 2004*" award is in recognition of her accomplishments in music and musicology.

Ananya gratefully thanks her for her acceptance to receive the award and wishes her still greater heights of fulfillment.



Vid. G. Ravikiran

This talented young vocalist who is a disciple of Sangeetha Kalanidhi R.K. Srikantan, is also a B-grade artiste of AIR. He has won innumerable prizes in the competitions conducted by prestigious organizations. Second place in the AIR National level Karnatic Music competition, best male vocalist in the Annual Concert

held by Bangalore Gayana Samaja, first prize in inter-collegiate competitions held by BITS, Pilani are to his credit.

A software engineer by profession, he is keenly pursuing classical music. The *Ananya Yuva Puraskara* is in recognition of his talent and dedication to music.

Vid. Mysore V. Srikanth

Disciple of Vid. H.K. Narasimha Murthy of Mysore, he started learning violin at the tender age of nine and has the distinction of having accompanied many stalwarts.

A recipient of the cultural talent search scholarship of Govt. of India, he has achieved distinction in the Senior Grade Music Examination and Thyagaraja memorial competitions of Kanchi Kamakoti Mutt. An approved artiste of AIR, he has won numerous prizes and accolades for his soulful rendering of the ragas. Among them are the Best Violinist award from Madras Music Academy, Sri Krishna Gana Sabha, The Indian Arts Society, Karnataka Ganakala Parishat. *Ananya Yuva Puraskara* is yet another feather in his cap.



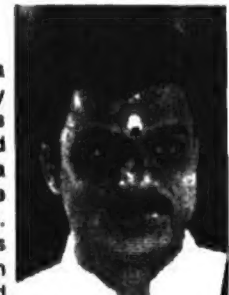
Vid. Tumkur B. Ravishankar

Son of the renowned mridangist Late T.V. Bhadrachar, the young and energetic Ravishankar is a A grade Mridanga artiste and is on the staff of AIR, Mysore. Initially trained by his father, he is presently under the tutelage of the Mridanga maestro, Vid. Karikudi R. Mani. He has bagged the First rank in the Vidwat Examination (mridanga) held by the Karnataka Secondary Education

Examination Board. He is a recipient of scholarships from different cultural bodies like Karnataka Sangeetha Nritya Academy and Govt. of India. He has accompanied several reputed artistes in concerts both in India and abroad.

Vid. S.V. Balakrishna

A versatile percussionist, hailing from a talented family, Balakrishna's early musical influence came through his parents Late Vid. S.V. Venkateshiah and Vid. S.V. Kamalamma who were Veena artists. Balu studied mridanga under the able guidance of Vid. M. Vasudeva Rao. Besides mridanga, Balu has proved his abilities in mastering other percussion instruments, mainly Morsing, Ghata and Konakkol. He has been critically acclaimed for his meticulous control of the instrument, executing complex rhythmic calculations and complete involvement in all his performances.



It is a great pleasure that these young artistes are being honoured with Ananya Yuva Puraskara. Ananya wishes that their talent will grow and bloom with incessant practice and encouragement.





Dr.A.H.Ramarao & Sudha Rao Page

Karnataka College of Percussion led by musician-couple TAS Mani and R.A. Ramamani held its annual 39th music festival under the joint auspices with Ananya at Ananya auditorium for five days.

Geetha and Revathi shine:

The sacred and rich raga tradition of the classical music system was aglow right from the opening Mandari varna to Purandaradasa's 'Kadagola taarenna' (Yamuna Kalyani). Their veena play and technique brought to the fore the sedate classicists. Geetha and Revathi. An enjoyable tempo was created in the rendition of 'Saraseeruhanapriye' in Nata and Begade for Subbarayana Sastri's 'Shankari neeve'. The melodic discipline they exhibited in the shared alapanas in Kalyani for Swati Tirunal's 'Pankaja lochana' and Behag for Mysore Vasudevachar's 'Bhavaye ham' was unique. The quality of their play was marked by good understanding and matching manodharma. In the raga, tana and pallavi in Bhairavi set to a two-kalai khanda triputa tala with trishra, melkaala and other adoration, the duo demonstrated their artistry and skill in the positive manner. The tanamalika comprised besides Bhairavi, Mohana,

Hindusthani Kapi, Revathi and Hindola ragas followed by a brief swara prasthara. There was sahitya shuddhi in their play. M. T.Raja kesari (mridanga) and R.A.Raja gopalan (ghata) contributed their seasoned artistry in enriching the veena duet.

Ramamani regales:

A beautifully regulated rich and resonant voice and gentle harmony between laya and bhava conferred on singer R.A.Ramamani's music various colours and shades of evocative power. Her vocalisation could stir the very soul of the listener since the music produced by her comprehensively covered vivid melody, unwavering shruti fidelity, sure but subtle laya grip, firm sahitya enunciation, serene kala pramana and creativity appropriately guided by the classicist sense of poetry and aesthetics.

Two prized-krithis by Thyagaraja 'Manasu nilpa shakti' (Abhogi) and 'Aada modi galada' (Charu-keshi) fell pleasantly on the ears. Unending and attractive phrases both in the raga and swara vistras were impressive. At no time, she seemed to be in a hurry nor did she aim at pyrotechnics. Hence the natural glory of the ragas got automatically highlighted. She scored well in the handling of raga Varali. This pratimadhyama raga has some interesting and demanding combinations of phrases. Rama mani was able to weave them in her

own artistic way and we had ingenuous phrases aplenty. Kambhoji was another major raga delineation for the presentation of 'Evani maata'. Nalina Mohan (violin), H.S.Sudheendra (mridanga), Ranganath Chakravarthy (ghata) and M.Gururaj (morsing) lent excellent support.

Rama Jagannath's cassettes released:

Endowed with a high-pitched and yet melodious voice, Rama Jagannath enthralled the audience at Nayana auditorium with her singing of some select songs which have been brought out in the form of audio cassettes and CDs by Lahari Recording Company. They comprised compositions by Haridasas like Gopala dasa, Purandaradasa, Kanaka dasa, Jagannathadasa, Kamalesha Vittala, Vidyaprasanna Teertha, Raghu natha Kulkarni in Kannada and Bhakta Ramadasa, Jaya deva, Swamy Dayananda Saraswathi, Annamacharya, Lakshmiramana in Telugu. Adi Shankaracharya's Shiva asthakam and an excerpt from Bhagavad Geetha (with a Kannada translation by Prof.L.S.Seshagiri Rao).

Rama had adapted the time-honoured traditional tunes for these compositions. And her style of singing with sahitya and bhaava shuddhi is something to marvel at. The musical support too was appropriate without disturbing the import of the lyrics.

Tala Vadya seminar and National festival of Percussions:

A two-day Tala Vadya seminar and National festival of Percussions was held at Bharatiya Vidya Bhavan under the joint aegis of the Percussive Arts Center and Bharatiya Vidya Bhavan. Artistes from Karnataka, Kerala, Kolkatta and Chennai participated in the deliberations inaugurated by Dr. Raja Ramanna. Critic Mysore V. Subramanya was the chief guest. M.R.Doreswamy Iyengar presided over the function in the absence of Justice Nittoor Srinivasa Rao who was indisposed. On the first evening Anoor Ananthakrishna Sharma directed a captivating Percussion ensemble comprising folk instruments too. This was followed by a special laya vinyasa M.T.Rajakesari (mridanga), B.N.Chandramowli (khanjira), Ravi (ghata) and B.K.Chandramowli (konnokkol).

The seminar on Talavadya was presided over by N.S.Krishnamurthy. Dr.S. Vijayaraghavan, regional director, Dept.of dance, drama and music, Chennai chaired the session. Kadammanitta Reghu gave a lec-dem on the temple vadyas. He threw light on Ganapati talam, Lakshmi talam etc. The Panchavadya demonstration by K. Padmanabha Das and party of Trivandrum was enthralling. The Thayampakam demonstration was chaired by V.G.Nair, Managing Director, Chemsyn Ltd. T.S.Sathyavathi read out the key-noted address prepared by B.M. Sundaram. Deepali Pal, regional director of ICCR was the chief guest. The valedictory address was given by noted musicologist Dr. R.Satyanarayana. Popular art critic Dr. M. Surya Prasad was the chief guest. A jugalbandhi by Pandit Ravindra Yavagal and Anoor Ananthakrishna Sharma, a laya vinyasa led by Tiruvarur Bhaktavatsalam and a percussion ensemble 'Tarang' by the Kolkatta troupe made the evening reverberate with rhythm. —KUSUMA RAO.

Jayanthi's Magnificent Performance

Jayanthi Kumaresh enthralled the audience with her magnificent veena recital for Nada surabhi during the monthly programme at Indian Heritage Academy Hall, Koramangala. Her performance was like a breeze of fresh air, for the new year, displaying extraordinary talent through out the concert. She started with the popular Kalyani varna – Vanajakshi – set to Adi Tala. Vallabha nayakasya in Begade was pleasing. A Thyagaraja kriti in raga Manoran jani with a brief description of the raga and swara prastara came out well. The masterpiece composition of Dikshitar, Thyagaraja yogavaibhavam in Anada bhairavi with raga alapana was full of bhava and vaibhava. It was indeed a masterly presentation.

The main piece of the day was RTP in raga Hemavathi. A detailed and dignified raga and tanafollowed by the pallavi set to Aditala adorned with ragamalika swaras was excellent. The support by Arjun Kumar and Giridhar Udupa on the mridanga and Ghata respectively was ecstatic and their presentation of Tani was superb and electrifying. The concert concluded with Baro Krishnaiah and a thillana in Behag. The young, talented, trio made the concert highly impressive. ----HARINI RAGHAVAN

ರಂಜಿಸಿದ ಡಾ|| ಸರ್ವಮಂಗಲಾ ಶಂಕರ್: ಮಲ್ಲೇಶ್ವರದ ನಾದಜ್ಯೋತಿ ತ್ಯಾಗರಾಜಸ್ವಾಮಿ ಭಜನ ಸಭೆಯ ತಿಂಗಳ ಕಾರ್ಯಕ್ರಮದಡಿಯಲ್ಲಿ ಹಾಡಿದ ಡಾ|| ಸರ್ವಮಂಗಲಾ ಶಂಕರ್ ರಂಜಿಸಿದರು. ಶ್ರೀ ಕನ್ಯಾಕಾ ಪರಮೇಶ್ವರಿ ದೇವಾಲಯದ ಆವರಣದಲ್ಲಿ ಅವರು ದೇವೀ ಕೃತಿಗಳನ್ನು ಭಾವಪೂರ್ಣವಾಗಿಯೂ ವಿದ್ವತ್ಪೂರ್ಣವಾಗಿಯೂ ಹಾಡಿದರು. ಸರಸೀರುಹಾಸನಾ ಪ್ರಿಯೆ, ಸರಸ್ವತಿ ಭಗವತಿ, ಸರಸ್ವತಿ ನಮೋಸ್ತುತೆ (ಆರಭಿ), ಅನುಪಮ ಗುಣಾಂಬುಧಿ (ಅರ್ಥಾಣ) ಮುಂತಾದ ಕೃತಿಗಳು ಆತ್ಮೀಯವೆನಿಸಿದವು. ಮೈಸೂರು ರಾಜೇಶ್ (ಪಿಟೀಲು) ಮತ್ತು ಟಿ. ಎಸ್. ಚಂದ್ರಶೇಖರ್ (ಮೃದಂಗ) ಸಮರ್ಥವಾಗಿ ಸಹಕರಿಸಿದರು.

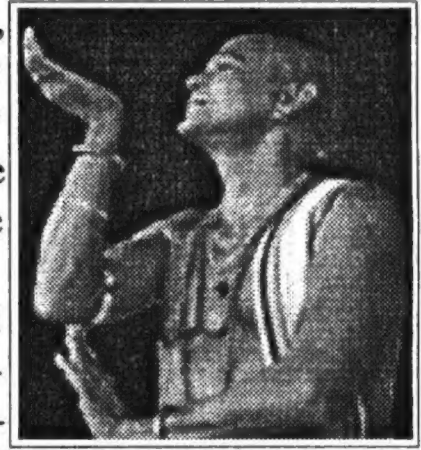
ಸುಮಧುರ ಗಾಯನ: ನಗರ ಹೊರವಲಯದ ಬಿಇಎಲ್ ಕಾಲೋನಿಯ ಗಣಪತಿ ದೇವಾಲಯದಲ್ಲಿ ರಾಗ ಸುಧಾಲಯ ದ ಮಾಸಿಕ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ನಡೆದ ಎಸ್. ಉಮಾಅವರ ಗಾಯನ ಸುಶ್ರಾವ್ಯವಾಗಿತ್ತು. ವಾತಾಪಿ ಗಣಪತಿಂ, ಕಮಲಾಂಬಿಕೆ (ಶ್ರೀ), ಬಂಟುರೀತಿ, ವಾಚಸ್ಪತಿ (ಕಂಠಜೂಡು), ಕೀರವಾಣಿ (ವರಮುಲ) ಇತ್ಯಾದಿಗಳು ಗಾಯಕಿಯ ಉತ್ತಮ ಮನೋಧರ್ಮ ಮತ್ತು ಪಾಂಡಿತ್ಯಕ್ಕೆ ಸಾಕ್ಷಿಯಾಗಿದ್ದವು. ದೇವರನಾಮಗಳು ಮತ್ತು ಉಗಾಭೋಗಗಳು ಭಾವಪೂರ್ಣವಾಗಿದ್ದವು. ಮೈಸೂರು ರಾಜೇಶ್ (ಪಿಟೀಲು) ಮತ್ತು ಹನುಮಯ್ಯ (ಮೃದಂಗ) ಉಪಯುಕ್ತವಾಗಿ ಸ್ಪಂದಿಸಿದರು. ---ಕಟ್ಟೆ.

Guru Kelucharan Mahapatra passes away: Long Live the Guru

Legendary Odissi dancer and Guru Kelucharan Mohapatra passed away at Care Hospital, Bhubaneswar, on Wednesday April 7, 2004. He was 78. He is survived by a host of



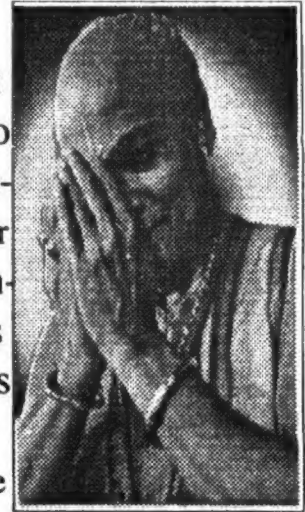
disciples and fans his wife Laxmipriya, his son Ratikanta and daughter-in-law Sujatha Mohanty. He is undoubtedly the most important figure in Odissi dance today and has been the Guru at some time or the other of every important Odissi dancer and teacher in India and throughout the world. Born in Raghurapur, a village in Orissa in 1926, he be-



longed to a family of Patachitra painters who used to paint patachitras of Lord Jagannath. He started learning Gotipua Nritya and Pakhawaj under the great Gurus Mohan Sundar Deva Goswami and Pankaj Charan Das at an early age. He performed with a Rasleela troupe before joining the theatre. After Indian independence, he started to work to popularise Gotipua Nritya and the Mahari dance. He was one of the main architects of the contemporary Odissi repertoire and vocabulary. His creative ability was very evident in his choreography, while it was also informed by his study of ancient scriptures and sculpture in the temples of Orissa. He received many awards for his singular contribution. He was awarded Central Sangeet Natak Akademi award in 1966, Padma Shri in 1972, the Padma Bhushan in 1989 and the Padma Vibushan in 2000. He was a recipient of the Kalidas Samman and was honored by the Government of France in 1995. Filmmaker Kumar Sahani has made a documentary titled 'Bhavantarana' on Kelucharan Mohapatra.



In spite of the many honours received, the amount of work produced (he has over two hundreds solo compositions and about fifty dance ballets to his credit) and the number of students who are spread all over the world literally adore him. Guruji never lost his unassuming simplicity and childlike purity. He let his greatness sit lightly on his shoulders and carried his genius playfully with him.



Guru Kelucharan Mahapatra's attitude towards dance was, in essence, devotional; to him dance was not so much a vocation as it was an expression of life itself.

CD/CASSETTES REVIEW : T.N.Seshagopalan — Dasa Ganamrutha Lahari. Vocal.**Volumes 1 and 2. Disc 1/Cassette 1 (GKTC 003) Purandaradasara devaranamas. Vol-**

ume 1: Side A: Sindhura Varnam (Sloka), Lambodhara - Geethe Malahari Rupaka, Kalau Kalmasha (Sloka), Harinarayana, Hamsadhwani, Adi.Srinivasa Neene Paliso, Ananda Bhairavi, Adi, Sri Rama Rama (Sloka), Rama Rama, Vasantha, Rupaka. **Side B:** Anjikinyathakaiya, Kalyani, Chapu, Chandra Chooda, Darbari Kanada, Adi, Tirupathi Venkata ramana, Hamsanandi, Adi.

Disc 2 / Cassette 2 (GKTC 004) Dasara Padagalu. Volume 2: Side A: Ramanujare namo, Pantuvarali, Adi, Kanakadasa, Indu Enage, Bhairavi, Chapu, Raghavendra Swamy, Bhooshanake Bhooshana, Shankarabharana, Jhampa, Sripadarayaru. **Side B:** Baro Murare, Desh, Adi, Vadirajaru, Enna Paliso, Vardhani, Adi, Kakandaki Krishnaraya, Sada Enna, Behag, Rupaka, Vijayadasaru, Baliya Manege- Ugabhoga, Bega Baro, Misra Maand, Adi, Vadirajaru.

There is no dearth for recordings on Dasara Padagalu. Both in olden times and recent times, number of artists have released cassettes and CDs on 'Haridasa Sahitya', with a view to popularize it. Thinking on the same lines, T.N. Seshagopalan of Chennai has released double cassette/double CD, Volume 1 containing the compositions of Purandaradasa and Volume 2 consisting of rare compositions of other Haridasas. A marked difference in the recording brought out by TNS lies in the fact that while several other artists have rendered these compositions as devotional music, he has brought out the musical content in these compositions. He has rendered these songs in a regular concert format with brief sketch of raga Kalyani and Darbari Kanada and a crisp swara prastara with a tani avartana in the first volume and raga alapana of Pantuvarali and Shankarabharana in the second volume.

A versatile artiste that he is, noted for his pure classicism and rich manodharma, TNS has demonstrated the inherent classical value of these compositions and proved how these songs could fit into a full-fledged concert. The recordings provide a rich musical feast to the listeners and a valuable collection for students of music and music lovers. ---H.R.

Continued from Page no.6

Seshanna and other composers of erstwhile Mysore Royal Court are some of the tillana composers. At present, Dr.Balamuralikrishna, Lalgudi Jayaram and others have composed scintillating tillanas. Tillanas are set and sung in solfa syllables and end with a small line of sahitya. It is in fast tempo. It consists of number of alluringly sculpturesque poses of variegated patterns of movements executed with grace and elegance. The predominant part of the composition is rhythm. The abhinaya portion is minimal. Tillana is sung in music recitals too. But it is not sung as it is sung in dance performances where one single line is repeated many times. Some times these tillanas are sung in Kalakshepa performances also.

So we find almost all the pieces in the music recitals are there in dance recitals too. It is very essential for a dancer to learn Karnatic Music. A Bharatanatya dancer is able to bring out the melodic and rhythmic aspects of music through these compositions. Thus dance and music are inseparable.

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S.K. Lakshminarayana (Babu) Page

..L.E.I.S.U.R.E.

PHOTO QUIZ

Name this performance ?



SOLUTION TO PHOTO QUIZ

A Panchavadyam session

QUIZ OF FINE ARTS....19

1. What is a chordophone?
2. Give an example for it.
3. What is choornika?
4. It figures in _____.
5. Give an example for it.
6. What do you know about Chitti?
7. Explain Chitta Taanaas?
8. These Taanaas are taught in _____ ragas.
9. What is a Daadra?
10. It is also a _____.

SOLUTION TO QUIZ...19

1. It is a stringed instrument; Tata vaadya.
2. veena. 3. A literary work sung in Deva
3. A Tamil word denoting whistling. There
4. Operas
5. The choornika 'Jayatu jayatu' in Thyaga raja's
6. Pralada Bhakti Vijaya opera is well known.
7. A set of exercises intended for developing the finger technique in Veena play. After a course in the Geethas and before beginning the practice of varnas, students of veena are taught chitta taanaas.
8. Ghana ragas like Nata, Gowla, Arabhi and Sri.
9. A kind of melody in Hindusthani music.
10. A synopated time-measure in Hindu sihani music, having the sequence, 3,3, with the sam (stress) on the first note.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

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